TRAINING CENTER for Community Programs
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OJIBWA (CHIPPEWA) MYTHS AND LEGENDS: A NATIVE AMERICAN ENGLISH UNIT FOR THE JUNIOR HIGH SCHOOL

NATAM VII

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by

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Training Center for
Community Programs
in coordination with

Office of Community Programs
Center for Urban and Regional Affairs

Training of Teacher Trainers Program,
College of Education

Minnesota Federation of Teachers

University of Minnesota
Minneapolis, Minnesota

July, 1970

THE NATIONAL STUDY OF AMERICAN INDIAN EDUCATION

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OEC-0-8-080147-2805

This is a section of the Final Report of the National Study of American Indian Education, which has been funded by the United States Office of Education.

The work reported here is part of a large University of Minnesota project, which has been financed from several sources.

A Note on the NATAM Curriculum Series

This curriculum unit was prepared by a Minnesota school teacher. The teacher has recently completed a University course (H.Ed.111) on Indian education offered through the College of Education and the General Extension Division during the Spring Quarter, 1970. The course, greatly strengthened by the active participation of the Indian Upward Bound Program at the University of Minnesota, grows out of an attempt to deal with certain problems noted in the University of Minnesota aspects of the National Study of American Indian Education.

We believe this unit to be of possible value to Minnesota school teachers. We offer it as an example of what one teacher can do, after minimal preparation, toward developing curriculum materials on a "solo" basis for personal classroom use.

Efforts of this kind are obviously not professional in the strictest sense. Yet they do offer Minnesota teachers with some immediately useable materials, written by <u>their colleagues</u> as the latter develop expertise within a new area of personal interest and growing competence. In this sense, the NATAM Curriculum Series offers the chance to provide a needed service and to test a staff development model.

We solicit your comments on any aspect of this series.

The Coordinators

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PREFACE

As a teacher of junior high English, I have attempted to write a unit on the Ojibwa Indian mythology and related introductory material focusing on the Indian plight in America today. I hope this will bring about a deeper and fuller understanding of a minority group through literature and other aids.

Educational programs, to be relevant to our times must change and grow to meet the needs of all the students in our schools. In a multi-ethnic society such as we have in America today, all students, regardless of race, religion, or social background, must share in the educational opportunities that a really democratic society can provide. Unfortunately, many schools do not provide the full range of educational opportunity their students need.

The minority problem has been publicized and analyzed; now what is needed is the will and the humanity to understand and appreciate minority contributions, to share our new insights with students, and to work together to resolve minority problems through the dispelling of ignorance and the growth of human understanding. In this manner, it is the intended objective of this unit to broaden the students' perspectives on the richly diversified society of the Indian and the contributions which he has made to our society.

PURPOSE

This unit will contain Ojibwa myths and legends. In the ninth grade, a three weeks unit in our district is devoted to myths and legends of ancient Greece. It will be the purpose of this paper to introduce the Ojibwa myths and legends by first, preliminary lectures by the teacher on the American Indian with as much emphasis as possible on the Minnesota Ojibwa. This unit will be the follow through to the Greek Unit and discussions will decidedly be affected by the richness and extensiveness of the civilization which produced the great Greek myths and legends in comparison to the civilization from whence the Indian has come.

OBJECTIVES

1. To acquaint white, middle class youth in Columbia Heights with the history and culture of a "home-grown" Minnesota minority.

2. To direct the student's thinking toward the acceptance of the Indian as an esthetic individual.

3. A need to develop awareness, sensitivity, and understanding of minority problems and a desire to incorporate these qualities into our daily living.

4. A need to include, on an equitable basis, those materials in the area of language arts which represent the contributions of minority races.

5. An awareness of the richness, variety, and wisdom found in the Ojibwa legends.

6. To acquaint the students with the positive attitude that the Minnesota Ojibwa demonstrated a distinct insight and harmony with nature and man's relationship to it through its myths and legends.

TEACHER PRESENTATION TO CLASS ON THE BACKGROUND MATERIAL OF THE AMERICAN INDIAN

Much material is now available and is becoming increasingly more so on the American Indian of yesterday and today. The teacher is to develop the concept that the Indian is our oldest minority group as well as the first people to inhabit this land which we call ours. The Indian, once a proud and free people have been relegated to the status of wards of the U.S. government. They have been exploited, transported, killed, maimed, starved, ignored and deprived. The mismanagement of Indian affairs by the "establishment" has been and continues to be a disgrace of the highest order which every other American should come face-to-face with.

TEACHER PRESENTATION

The teacher may now draw from the vast bibliographical material which is now flooding the market and from the sources which are found in this unit. The teacher is expected to enlarge upon particular areas which he perhaps judges is the most relevant ot his class and that which he has some degree of expertise in. The teacher should also feel free to use community resource people or staff members from the state department of education who are working with the Indians in Minnesota.

MAJOR CONCEPTS TO DEVELOP

1. Indians are the direct descendents of the original population of North America. Indians are hard to define as a people. No one knows or really cares who they are, where they came from, or what good they are.[1]

2. The average Indian has a much lower income than the average white American.

3. The average Indian's land lacks fertility, water, good roads, electricity. He lacks an adequate job and very seldom has capital for investments.

4. Indians are citizens of the United States with all its rights and responsibilities.

5. Indians possess legends, art, language and customs which are a credit to their heritage and must be studied and maintained through a renewed effort in the Indian and white communities.

6. Indians, contrary to popular belief, have distinguished themselves in the business and professional world.

(see appendix)

MAJOR MISCONCEPTIONS

Not only must the teacher and student be aware of what the real Indian in 20th century America is like, but the most difficult thing to counter is the myriad of misconceptions which history, age, and culture have tended to nourish over the years. The teacher's most urgent responsibility lies in this area. Again, I must mention for the benefit of the teacher and the reader, that I sincerely believe it necessary that the background information which is being presented is vitally important for the presentation of Ojibwa myths and legends which is yet to follow. I have found in the presentation of the Greek myths and legends and in many other of the classic works which are from another time and another civilization than ours, that the student's interest and relevance is enhanced when the true nature of the people who actually lived during a particular time span is brought to them as it really was. Of course, proper highlighting of certain facts, again, according to the class being taught is always the perogative of the teacher using the unit. Maybe the word to use is "teachability." Make it just that!

1. Like any other stereotype, not all Indians wear feathers and loin cloths. Indians of North America are different culturally, economically, socially, as are other people.

2. The Indian is not something you only study in history books. He is very much like you and I and very much alive. In fact, his numbers are increasing. In 1890 there were only 240,000 Indians in North America. There are now about 610,000.[2]

3. All Indians live on reservations. Although some 405,000 Indians do live on the reservations, an increasing number is now either living in the urban areas or on the move toward the big cities.

4. All Indians are poor Indians. Sadly, much of this is true. There are alarming figures which demonstrate that the Indian unemployment rate is roughly ten times that of a white man.

5. Indians are second class citizens. This is not true. Although it took until 1948 until the last state removed restrictions on the right of the Indian to vote.

6. All Indians are dumb and lazy or drink a lot. There is much aadness in these words. Indian education is among the worst in the U.S. today. Discrimination and social injustices have driven hope from too many Indians for too many years.

The above areas may be covered in depth by the teacher or by an assignment to the proper student or study group. Following are some excerpts from periodicals which can be used as "shock" treatment for the junior high enthusiasm and interest for the bizarre and the cruel:

In an article by Robert Sherrill he writes of the honored chief, Charlie Red Cloud, descendent of Red Cloud who soundly beat the U.S. Army years ago. Charlie lives in "The Lagoon of Excrement" -- Pine Ridge Reservation in South Dakota. Charlie is a good Indian, especially when he dons his chieftain's feathers for dignitaries and other visitors. There is only one problem, though. Charlie must always come to them and not they to him. The reason being that first, they cannot travel on his road since, if it rains, the road is impassable. Secondly, if they did manage to stay on the road, it would lead them by an offensive dump and a once beautiful pond that for many years had raw human waste flowing into it. Thirdly, they, the white officials, would probably never find Charlie Red Cloud's house since it is little different inside or out from an outhouse![3]

Yet another incident is related of an old Indian woman named Grandma Tobacco who stated that she should have received $392.00 last year from land base money, but that the BIA (Bureau of Indian Affairs) had given her food during the winter and had deducted the cost of her son's funeral so in effect, she would receive nothing. Because she was supposed to get the $392, Grandma Tobacco said, she could not receive regular welfare payments. When visited by Mr. Sherrill, she was patching her hut with mud in preparation for the bitter cold winter ahead and on the radiator of an abandoned car

(it seems that the white dealers in the towns surrounding the reservation have succeeded in unloading all their junk cars on the Indians) she was drying the hooves and and anklebones from a cow.[5]

> There was no meat on the bones, but she said she would boil the hooves and bones and a few strips of hide and make soup from them later this winter. There was no plumbing in her hut. She carries water from a creek a mile and a half down the hill. She is 77.[6]

For the young adult, what is living as an Indian like? The Indian philosophy of not paying much attention to children has affected the children culturally. Young Indians are the ones who suffer in the education system which also demands so much socially from the individual. Indian education, at best, is an outright national disaster! The average level of education is below the eighth grade. The dropout record is the highest in the country. Illiteracy is the highest of any minority group.

Roul Tunley, writing in Seventeen magazine, interviewed several students who lived on reservations. Susan Garrow, a Blackfoot, said that it was in the seventh grade that the anti-Indian feeling really hit her hard. She expressed the opinion that so many Indians hold that you have to experience rejection and humiliation before you really know what it is like to be an Indian in a public school. Another, a boy, a top student and valedictorian of his class at Browning High School on the Blackfoot reservation in Montana, said that while attending the University of Montana, he'd often walk a mile and a half in the evening to a place where he knew there would be another Indian with whom he could communicate.[7]

STUDENT PROJECTS

Using the above minimal examples and probably permitting student investigation of some of the literature on Indians in modern America, begin the student participation. These projects will be the last information on the Indian before moving into the myths and legends of the Ojibwa, so the

following and other material which might fit into the teacher's over-all plan should be brought into focus here as a "jumping off" point for the legends.

1. Have the students form discussion groups to bring out the many facets of Indian life, i.e. reservation, customs, white-Indian relationships, government management, Indian heroes, etc.

2. From this initial group have reports, oral and/or written which go into some depth from the students' viewpoint on the critical or sensational segments of group one's report.

3. Have individuals find in the library or other sources, statistical reports on housing, education, transportation, health of the average Indian compared to the average of the whole country.

4. Combining these above student activities, involve the student in a structural conversation which leads the student into thinking how a "way of life" determines the culture of a society and how a particular culture is manifested in legneds and myths of ancient people as well as modern people. Here would be an excellent place to ask about contemporary lyrical music which conveys much of the thought that myths and legends of the ancients and the Indians provided. Show them, through protest songs and poetry, how these will carry "the times" to other people years and years from now. It is also the place, at this juncture, to combine the Greek way of life with the Indian way. Comparisons can be made in any way that the teacher feels the two can be combined.

Following this minimal introduction to the American Indian, and realizing full well the total impact which the Indian is now having on the American mainstream, I believe that it is right that not only is the Indian's historical and sociological status important, but of increasing magnitude

is the estheticness of a race of people. Nowhere is this better suited to English classes than in the teaching of literature. Many contemporary novels now deal with prejudice and discrimination and an increasing number of publishers are jumping on the band wagon to bring forth books dealing with the Indian in America. But yet, in all cultures, storytelling remains an art, something from the past which has something to say to the future and which fosters the "hominess" of a time gone by.

The second part of this unit, in fact, the mainstay of the unit, is the Ojibwa legends. It is the intended purpose to study the Minnesota Indian to bring relevancy to the students. This minority race is ours. It was here and still is! They exist! They are a people! They are the Chippewa!

At this point the teacher should inject a short history of the Ojibwa of Minnesota drawing for references the many books and periodicals listed in the bibliography of this unit. After this, the teacher may begin to read the legends. The legends which follow come entirely from Sister Coleman's book, Ojibwa Myths and Legends.

The stories in Ojibwa Myths and Legends express aboriginal social and religious beliefs and an aboriginal economy. In these respects they express the distinctive contributions of the Indian material in the total body of North American folklore. The stories also reflect the interests and concerns that can be found in folk literature throughout the world and thus they attain a universality. All this can be and is found in the legends of the Minnesota Ojibwa.

PART ONE

"ONCE UPON A TIME" STORIES

Once upon a time suggests that the story may be about a king, a prince, or a lovely princess. Here is one of the world's favorite plots. The unwanted or "least likely" girl (a Cinderella) through human or magical assistance marries happily after all, in spite of the unkindness of those around her. The story that follows shoes the Ojibwa custom that requires young people who were to be married to show their ability to work hard and well.

The Homely One

Once upon a time there lived a chief or an ogema who had one son. The old chief thought, "It's about time I find a wife for my son."

The chief sent our word that all the young women in the village should go out and gather wood and bring it to the wigwam. The girl who gathered the right kind would become his son's wife. So the young girls went out after wood and they brought back many kinds --- birch, cedar, spruce, basswood, pine, balsam.

In this village, there was a homely young girl who lived with her grandmother. The Homely One asked her grandmother, "Don't you think that I should try to gather wood too?"

"No," answered the grandmother. "The ogema wouldn't choose you....But if you want to, I'll help you, my child."

The next day the grandmother helped the Homely One make a tumpline to carry wood on her back. Then the girl went out and brought in almost every kind of wood, but the grandmother said, "Go out and find the tag alder that grows on the edge of the creek."

The Homely One wondered why she should gather that scrub tree, the tag alder. But she did as her grandmother told her. She found the tag alder and made a bundle of the wood, as much as she could carry on her back, and started out for the wigwam of the chief.

When the Homely One passed along on her way, the young girls laughed at her. They called out, "Look at the Homely One! Does she think that the ogema will choose her bundle of wood?'

But the Homely One kept on, and she placed her bundle before the chief. Her tag alder was just the kind of wood he wanted. The ogema knew that to gather a bundle of tag alder was not easy.

From that moment, the Homely One was changed into a beautiful young girl, the prettiest that anyone had ever seen, and she married the ogema's son.[8]

Study Questions

1. Why do you think the grandmother carried so much responsibility in the Indian family?
2. Is the custom of bringing gifts to the father of the unmarried girl something unique in the Indian folk customs? What contemporary counterpart do we have for the giving of gifts to the father of the bride?
3. What attributes do parents want in the in-laws today? Are ours so vastly different from the Chippewa's?
4. Does beauty really matter or is it in the "eyes of the beholder"?

PART TWO
LEGENDARY HISTORY

The beginning of the Indian in North America is handled next. Of the several variations, the one told here names the bear as the ancestor of the early people. The Indians were split into dodems (totems) which were kinship groups or clans, each of which was perpetuated by a symbol of a particular animal, bird, fish, or reptile. According to tradition, marriages were not to take place between members of the same dodem.

How the Indians Got Into North America

Two girls were out swimming. They would swim and dive and sun themselves. Then they got into a canoe. They were very tired. The canoe was being blown out into the ocean. A bird came along and fed them. Another bird brought them water.

Finally they landed. They got off and went in search of human life. Again they traveled for years and years. They grew tired and older. One said, "We're growing old. You go that way and I'll go this way."

They parted. One traveled alone for years and never married. The other one met a bear and married him. They had children and they spread over North America. Today the bear dodem numbers many Ojibwa Indians.[9]

Study Questions

1. Give reasons why they are swimming? What significance is the ocean as an unknown?
2. Why does the other girl grow old and never marry?
3. Give reasons why the Indian would choose animals to give life to his dodems? Why does this version use the bear?
4. Compare this story of creation with the Greek and Christian versions.

PART THREE

STORIES TO TEACH

The Ojibwa were a people who believed in the use of the story for the purpose of teaching traditions and conduct. Sometimes the aim was to teach children, sometimes the parents. The following contains information which tells that both the child and his parents ought to behave and what will be the consequences if the right path is not followed.

He Who Over-Dreamed

A young man went into the woods to fast so that he could have a dream. He had his dream and then he returned to the wigwam. His father asked him to go back and fast longer. So the boy went on with his fasting. When he again returned to the wigwam, the father urged him to fast for one more day.

But even after the one day, the boy could not eat. He had fasted so long. The boy fixed himself some paint and painted his face and combed his hair, so he would look like the robin (o-pe-che). "I'm going to be a robin," he said.

He had his wish. He was turned into a robin and flew up on the cross-beams in the wigwam.

"Son, son, come back. Come back!" the father cried.

But the boy answered, "No, I'm going to be a robin. I will come back in the spring and then I will feel it in my breast if the summer will be good or bad, or if there will be war."[10]

Study Questions

1. In this story, we have the problem of the parent and the child. Is this the first incident of the now famous phrase, "generation gap"?
2. What, if any, is the significance of the robin being chosen as the bird which the young Indian turns into?
3. In Greek mythology, is there any relationship which demonstrates that man was close to nature? So close, in fact that he turned into some kind of animal or bird?

PART FOUR

NANABOZHO, THE CENTRAL CHARACTER IN OJIBWA TALES

Who is Nanabozho? When the Ojibwa were asked this question they replied that he is the "Great Rabbit." Another, "he is both human and super-human." One of the youngest of the storytellers interviewed said that he was a "superman." Almost unanimously Nanabozho was mentioned as a brother to the animals, the plants, the trees, and the many different aspects of nature.

The Ojibwa beliefs about Nanabozho need to be viewed in relation to the traditional belief in a large number of manidos or spirit beings that were thought to exist everywhere in nature. The entire concept rested on the belief that the natural and the supernatural were inseparable.[11]

Nanabozho as Rabbit

One day as Nanabozho's grandmother Nokomis was smoking meat on the rack over the fire, a big storm came up. The wind blew hard and tipped over a rice basket that was on the ground. A little rabbit ran from under the basket. Nokomis ran after the rabbit and when she caught it, it was her grandson Nanabozho.

The Theft of Fire

Some people in the distance -- in a far-off country -- had fire. The rabbit said that he wanted to get it, and so he went to this country.

He thought, "If I could just steal one of the sparks!"

The people in the distant country let the rabbit lie by the fire. A spark from a piece of wood fell on his back, just as he hoped it would. Then the rabbit ran off with the shark. The people in the far-off country chased him, but he got away from them.

This rabbit was Nanabozho.

Nanabozho and His Young Brother

Nanabozho and one of his brothers never got along. They fought, and Nanabozho killed his young brother. Then he blew on him, and his brother came back to life. Nanabozho said, "When people die, they will go to your land. You will be the leader there. If there is no death, the earth will be too full."

So, Nanabozho's brother died and went to rule over his land. (This land is in the south.)

Thereafter there are certain rules. People are punished if they do not listen to Nanabozho. And there will be sickness and death. The medicine men are the ones who send people to Nanabozho's brother's land.

Nanabozho and Mandomin

Nanabozho owned a canoe that would sail and turn at his will. When he had grown a little older, his grandmother Nokomis had a dream that there was a tall and strong brave who must be conquered. So she told Nanabozho exactly where to find this brave whose name was Mandomin. She told him to go across the Great Sea.

So Nanabozho sailed away in his canoe until he reached the other shore. He had no difficulty because his canoe knew just where to go. When he arrived on the other side, he had to cross some mountains. Finally he came upon the tall brave wearing robes of green. This was Mandomin.

Mandomin asked Nanabozho who he was and where he was from. So Nanabozho told of his grandmother's dream and that he was to conquer the young brave. They began to wrestle. Many times Nanabozho became very weak, but he could not give up because he must fulfill his mission to conquer Mandomin for the welfare of the Ojibwa.

Finally Nanabozho conquered. When Mandomin saw that he had lost, he spoke to Nanabozho. Since you are better and stronger than I am, I surrender to you. I will no longer be a brave, but I shall be changed into a stalk of green corn. I will give myself up to you so that you can return to your people.

Mandomin then taught Nanabozho how he (Mandomin) was to be buried. He first taught him how to prepare the soil. When the corn came up, it was very beneficial as food. That is how the Ojibwa got corn to eat.[12]

The Ojibwa love to tell about Nanabozho and the animals. They like the humor and the many absurdities, and when they were asked for stories, there were many which showed the antics of their central character.

Nanabozho and the Deer Head

One time Nanabozho was going along. He killed a deer and butchered it and cooked it all. Then he had a feast by himself. While he was eating, the wind started to blow hard and the trees squeaked.

"Keep quiet!" Nanabozho said.

The trees rubbed against each other and squeaked and squeaked. They leaned and fell against each other.

Again Nanabozho said, "Keep quiet! Keep quiet!"

The trees kept on squeaking, and Nanabozho got angry. "I'll fix that!"

He thought the trees must be hungry, so he climbed up one of them and invited the trees to eat with him. He gave them all pieces of meat. Then he got his arm stuck between the limbs of the trees, and he could not go any farther.

While he was there, Nanabozho saw a pack of wolves coming along the edge of the woods. "Now brothers," he said, "don't go along the edge of the woods." And right away the wolves began to swoop in and around the trees, and they found the rest of the meat.

The wind came up again. Nanabozho broke loose from the branches and came down from the tree. He found none of the meat left, just the head of the deer. He saw some meat inside the head and tried to get it. He tried to get at it until he got himself stuck. Then with the deer head still on him, he went down the river. He was going to swim across to ask Nokomis to help him get out of the deer head.

Some Indians came along in a canoe and saw Nanabozho swimming across. They shot at him and thought that they had killed a deer. Nanabozho's head popped out and he laughed at the people. Then he started for home.

Nanabozho and Natural Phenomena

The inseparableness of Nanabozho and nature is again apparent. We found the same idea in comments offered apart. The vines on the trees are Nanabozho's intestines, and the fungus is the mark made by his knees. And in the winter, when the house creaks and thumps, then Nanabozho is bumping his head against the outside walls.

Nanabozho and the Birch Tree

The birch tree used to be a very tall, sleek, white, and unmarred except for where the branches grew out of its side.

Nanabozho's struggles were always man. One day he encountered the birch tree. The tree had committed some terrible offense for which it had to be punished. So Nanabozho cursed the birch tree.

He took a bird and banged it against the birch tree. He banged and whacked it on this side and that. This is why the birch tree today is badly marred. The marks on the birch tree look like wings spread out. Nanabozho said, "Hereafter this is the way you will look."

That is all.

The last of the tales of Nanabozho is one which deals with him on a contemporary basis.

Nanabozho and Paul Bunyan

The Indians lived in a wooded country. Paul Bunyan came and started logging. The Indians gave a distress signal. The partridges took up the signal and began drumming. They passed the signal on to the loons, and then the loons gave out their cry. All of the animals of the air and the woods joined in passing on the signal. The bears roared, the wild cats screeched, the ducks quacked, the geese honked. The signal came like a wave to Nanabozho, who was two hundred miles away, down by the St. Croix River. Immediately he hustled to save the Indians' land.

Another signal went out that Nanabozho was on his way. "Nanabozho is coming! Nanabozho is coming!"

The waves of sound traveled faster than he could. On the way he met Paul Bunyan. They argued and fought for three days about cutting the trees.

Nanabozho said, "The trees are god-given. The Indians and the animals need them."

That there are pine trees today in Minnesota is proof that Nanabozho won out.[13]

Study Questions
for
Nanabozho Stories

1. Name the stories which have a close affinity to the Greek myths and legends? Which ones deal with Prometheus and Apollo, particularly?

2. In the stories, name some of the objects which were included in the stories and why they were. Why Nanabozho as a rabbit? Why the grandmother motif again?

3. How did the Ojibwa explain the "land of the dead" of the land where the disobedient go? Why was the medicine man used as the enforcer?

4. Notice in the tales that there is a sense of competition and fighting. Is this a true trait of the Indian even today?

5. Which story brings to light the importance of one crop to the Indian people? Their myths and legends were used to help explain the unexplainable.

6. Nanabozho is shown as strong, cunning, brave but also as a clown. Where else is this shown in legend and myth?

7. Name some of the natural elements which the Indian would have used in the Nanabozho stories. In doing so, you are listing the most important natural elements of the Chippewa.

8. These tales are told in a very elementary manner. Does this type of reporting add or distract from the impact of the myth?

STUDENT PROJECTS
(Follow-up)

One of the best follow-up projects for a unit such as this would be a "do" unit in which the students are actually participating. A multi-media approach would be used. Working from the introductory material already covered by the teacher and with bibliographies prepared by the teacher and other sources, the students' first task would be a planning session commencing with the division of the class into different dodems of the Ojibwa nation such as the bear, eagle, turtle, and so on. Each group could identify itself through particular markings or verbal sayings and signs. Let the students' imaginations run loose here and accept almost anything that would be a basis for a difference between the dodems.

In these "camp fire" sessions or "chiefs" councils, the students would prepare a presentation for video taping. This requies much time to be spent in the language arts such as composition, setting, plot, characters, learning of lines, the mechanics of the TV equipment, production and actual taping. A teacher must be careful to allow enough time for these areas and a two week unit would not be taking too much time just for this phase.

Topic that could come from these "resource" sessions would be tribal dances, songs, storytelling, role playing, art and artifacts of the Indian. Of special importance and guidance in this area would be that the teacher lead the students in the paths of relevancy and stay away from the stereotype Indian so often protrayed on the screen and tube.[14]

As an excellent resource for the teacher at this point, I would suggest the material on advertising which is found in the appendix. The teacher could read this or make copies so that the student would be aware of what he should not be trying to put upon the TV tape.

After the presentation by the dodems on aspects of Indian culture, other specific assignments could follow which would culminate the unit.

Such assignments or projects could be:

1. Writing a research report on the one facet of Indian life which most interested them.
2. Create a myth or legend of their own which would account for the basics of life.
3. Gather all materials on Indian folklore into a composite unitin a media center. This would include still pictures, tapes, audio, TV. filmstrips, records, and identifying traits of the Indian shown by the media.
4. Read several novels about Indians and have the students report on the misconceptions of the "old" Indian books with the "new" Indians books where the concept of the Indian is decidedly changing.

CLOSING STATEMENTS

In looking back the emphasis of the unit is on the single concept of myths and legends of the Ojibwa. But, in truth, a good teacher must share his knowledge of the people whose very culture is being told and retold via the legends. Not everything can be written down on paper. Not everything on the paper dictates the teachers' direction they will take in making this unit a vital, humanizing adventure for young minds.

Are teachers today, especially English teachers, failing to instill in their students an understanding of the "humanness" and worth of the individual regardless of his color, his background, and his education? If so, perhaps a unit like this may help to bring about a greater awareness of the Minnesota Ojibwa as he stands a lonely sentinel against the crosswinds of white, middle-class America.

SOURCES

1. J. Robert Hendricks and Thomas H. Metos, "Amerindians," Instructor, Vol. 6, February, 1970, p. 99.

2. Ibid., p. 101.

3. Robert J. Sherrill, "Lagoon of Excrement," Nation, Vol. 34, November 10, 1969, p. 500.

4. Ibid., p. 501.

5. Ibid.

6. Ibid., p. 502.

7. R. Tunley, "50,000,000 Acre Ghetto," Seventeen,Vol. 12, October, 1969, p. 122.

8. Sister Bernard Coleman, Ojibwa Myths and Legends, Ross and Haines, Minneapolis, 1962, p. 12.

9. Ibid., pp. 35-36.

10. Ibid., p. 37.

11. Ibid., p. 56

12. Ibid., pp. 67-68.

13. Ibid., p. 99

14. Josephine Leva, 'A Multi-Media Approach," Scholastic, Supplement, February 29, 1968, p. 17.

AUDIO-VISUAL AIDS

FILMS:

American Indians as Seen by D.H. Lawrence. color or B/W, Coronet Films, 1966.

American Indians of Today. color, 16 min., EBF, 1957.

The Buffalo. color, 12 min., Walt Disney Productions, 1963.

Children of the Plains -- Present Day Life. color or B/W, McGraw-Hill, 1967.

Indian Days. color, 13 min., Canadian Travel Films, 1963.

Mahnomen -- Harvest of the North, color of B/W, 19 min., FRC, 1959.

Modern Chippewa Indian. B/W, 10 min., EBF, 1946.

Tahtonka. color, 40 min., Prainie States Life Insurance.

TELEVISION TAPES:

Last Man in the World. 50 min., Canadian Broadcasting Corporation.

Long Walk, The. Story of the Navajo Indians, National Educational Television.

Trail of Tears, The. Story of the Cherokee Indians and their forced march to the reservation.

FILMSTRIPS:

American Indian Legands Series. Coronet Films. A series of six filmstrips. sound.

1. How Summer Came to the Northland
2. How the Indians Learned from the Animals
3. The Sons of Cloud
4. Great Rabbit and the Moon Man
5. How the Raven Brought the Sun
6. The Legend of Star-Boy

RECORDS:

Enchanted Spring, The: An American Indian Legend. Folkway Records.

Indian Tales for Children - of Gods and Ghosts. CMS Records, Inc. New York.

Healing Songs of American Indians. Chippewa songs include:

1. The Approach of the Thunderbird
2. Going Around the World
3. Sitting With the Turtle

Ethnic Folkways Library, New York.

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APPENDIX

EXCERPT 3 from Minneapolis Department of Civil Rights (mimeo), March 14, 1969.

The Indian Image in Advertising

It is becoming increasingly apparent to the Department of Civil Rights that the Indian image in advertising is as stereotyped and distorted as the "pickaninny in a watermelon patch" image would be of black people. while advertisers have become increasingly sensitive to the need for promoting a realistic image of black people, the experience of the Department indicates that these same advertisers have not begun to see this need with relation to Indian people.

Since last May the Department has received fourteen (14) complaints of discrimination in advertising, all concerning Indians. Ten of them concerned television commercials shown either locally or network-wide.

The Savage Indian

Several ads reflect the stereotype, so prevalent in Westerns, of the violent Indian attacking the peaceful white man.

In one commerical promoting a national homeowners insurance firm, the financial dangers facing a home owner were portrayed through Indian actors in traditional dress attacking a modern home with bows and arrows, stealing clothes off the line, firing tomahawks and flaming arrows through windows, and slipping on a roller skate. The two complainants felt that while they recognized the commerical was intended to be humorous, the humor was racist and perpetuated the white stereotype of Indians as violent but witless savages. After considerable negotiation between the Department, the complainants, and representatives of the company, the firm agreed to retire the commerical. Nevertheless, the company never did exhibit an understanding of how the commerical could be derogatory to Indians.

(A disturbing aspect of this case was a letter to the complainants from the actors in the commerical, all of whom were Indians. They wrote that they themselves felt the commerical was not derogatory to Indians. The Department feels this reaction may indicate that employment opportunities for Indian actors in advertising are pretty well limited to the traditional white image of Indians; that without this image there would be little demand for Indian actors in advertising.)

The Indian as Myth

Several commercials reflected an attitude of Indians as some sort of mythical being. One commerical, that of a nationally-known brand of chocolate drink, featured a small white boy who, after drinking a cup of the beverage, completely man-handles an adult Indian man in traditional costume and throws him over his shoulder. In a letter of apology to the complainant the company wrote, "In our attempt to portray the day-dreams of small boys, we were apparently too accurate and therefore offensive. To avoid this difficulty, we might better have used giants and dragons to portray the kind of difficulties which a little boy overcomes in these day-dreams." The company promised to "re-evaluate its policy with respect ot the preparation of TV commericals so as to avoid a reoccurrence," and stated that the commerical was not scheduled to be used again.

Two other commericals used the "boyhood fantasy" approach in a way degrading to Indian people. In one, a young white boy eats a bowl of breakfast cereal and promptly attacks an Indian man in full traditional dress, ties him to an arrow and shoots him into the forest . Upon notice of the complaint, the company reviewed the commerical and agreed to withdraw it from broadcasting.

Another ad shows a young boy dressed as a union army officer ordering about an Indian man in traditional dress. This commercial is still being investigated by the Department.

Ridiculing Sacred Traditions

Other offensive commericals have shown insensitivity to sacred Indian practices. In one case, a cigarette manufacturer shows a group of Indian men sitting in a semi-circle passing the Calumet, or sacred pipe, to one another, until one man breaks the pipe and lights up the manufacturer's cigarette. The complainant in this case stated that smoking the sacred pipe is roughly equivalent to defiling the Crucifix. The Department learned that the commercial was being withdrawn from the air anyway, for other reasons. The company also agreed to send a letter of apology to the complainant. In addition, the local station, while it has no ability to prevent showing of commercials that come directly from the network, agreed to: 1) reiterate a strong policy against minority stereotypes, especially regarding Indians; 2) furnish the Department with a name of an appropriate contact person at the national network; 3) send a letter of apology to the complainant; and 4) send a letter to the national network outlining its (the local station's) position on such matters.

Another commercial, for a shirt manufacturer, shows Indians in body paint attacking a covered wagon. The commercial facetiously discussed the various colors and patterns of its shirts while the camera picks out corresponding examples in the body painting on the Indians. The complainant pointed out that the body painting has religious significance in Indian theology, and objected to the ridiculing treatment given it in the commercial.

The sponsor replied that it felt the ad was not discriminatory because the actors were Indians, and that they themselves had applied the body paint in authentic patterns. The Department felt that such facts didn't alter the tone of ridicule of the painting in the commercial. At any rate, the company stated it would change the voice portion of the ad. The complainant has not yet indicated if he feels this is satisfactory.

Indian Words Used Inaccurately

Other ads have used words from Indian languages which have come to be used inaccurately in English slang, but which are offensive to Indian people.

Two Minneapolis Indians objected to a cigarette ad in which an Indian in traditional dress is sitting in a living room blowing smoke signals from his cigarette, while an Indian woman in the ad is referred to as a "squaw." During the investigation of the meaning of this word, the American Indian Historical Society in San Francisco wrote the Department that the word is considered to be "a term of opprobrium" and that "even when used by Indians, it has a very indecent flavor." They went on to say that "it has become like the terms 'dago,' 'kiks,' or 'nigger'...' The company did not agree to discontinue the commercial, but said they would change the word "squaw" to another word such as "maiden."

Underlying the specifics in all these complaints is the objection to the ridiculing, stereotyping, degrading and demoralizing attitudes expressed toward Indians. The company representative was only too right when he implied that white Americans think of the Indian in the same category as giants and dragons, and this attitude is mirrored and reinforced by advertising. (As one complainant stated, "it reinforces the long-time pressure exerted on the Indians by the white community that all that is Indian is bad, but all that is white is good.") Even at best the ads in question indicate that the advertising media and the white public consider Indians as an extinct race, possibly with some nostalgia for the "Noble Savage." Few ads show traditional Indian practices or culture in a positive way with which Indian people can beproud to identify. Almost nowhere in the advertising media today are Indians shown as modern citizens in a modern society.

This constant degradation contributes to the alarming Indian high school drop-out rate, the Indian unemployment rate, and the general Indian distaste for white society; as well as the white discrimination against Indians in employment, housing, education, etc.

It is obvious that the efforts of one civil rights agency in one city is not going to substantially change the anti-Indian trend in advertising. It is a national problem, and must be dealt with on a national scale by federal regulatory agencies, Congress, national and local civil rights agencies and concerned citizens across the country.

OUTSTANDING AMERINDIANS

The number of Indians who have made significant contributions to various facets of our contemporary national life would fill countless pages. The following selection shows the range of their accomplishments.

Clarence Acoya, a Laguna, has served as director of the Ford Foundation Fund of the National Congress of American Indians, and as executive director of the New Mexico Commission on Indian Affairs.

Dorothy L. Anderson of the Confederated Salish and Kootenai Tribes on the Flathead Reservation in Montana is a pilot--one of the few Indian women in aviation. A 1962 graduate of the University of Seattle, Miss Anderson won the Business and Professional Women's Clubs'UN Fellowship Award for a year's

Leonard Burch, a young Southern Ute, is actively working in programs to help his people. He has been tribal council chariman.

Johnny Cash, a Cherokee, is familiar to many as a singer and television personality, and as a movie actor.'

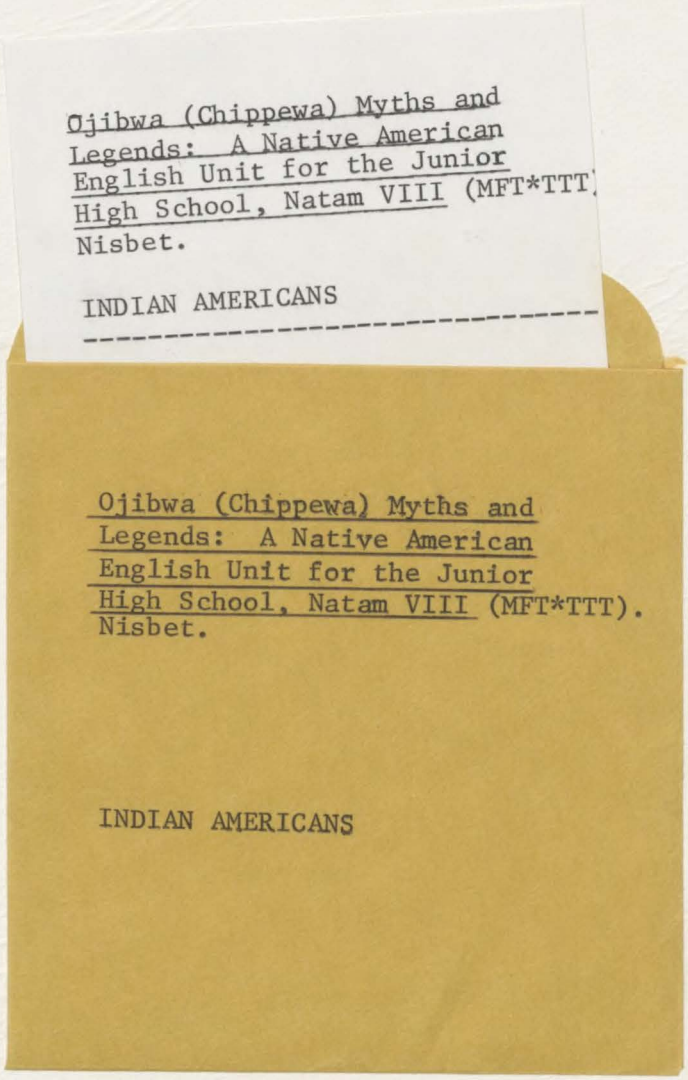
Marie Chinana, from the Jemez Pueblo, was only twelve when her art won first place in the International Children's Art Show in New York City in 1967.

Louise Abeita Chiwiwi, from the Isleta Pueblo, wrote her first book as an eleven-year-old. I Am a Pueblo Indian Girl was published in 1939 by William Morrow. Graduating with a degree in sociology from the University of New Mexico, she has taught in several schools before initiating a Head Start program at Isleta.

Bernard Old Coyote, a Crow,has been Coordinator of Job Corps Activities for the U.S. Department of the Interior in Washington, D.C. He received the Department's Distinguished Service Award on December 11, 1968.

Ben Black Elk, an Oglala Sioux, has been chairman of the Manderson Planning Commission, and honorary member of Black Hills, Badlands & Lakes Association. Tourists have photographed him at Mount Rushmore where he spends summers in Indian costume. He has appeared in movies and documentaries such as "How the West Was Won," and did the narration for "Legends of the Sioux," and "Tahtonka." Often on TV, Ben Black Elk was the first Indian to appear on a broadcast transmitted through Telestar. An authority on Indian history, lore, and culture, he teaches these subjects to high school students.

Roger Jourdain, Red Lake Chippewa from Minnesota, has been tribal council chairmen, member of the Governer's Commission on Human Rights, and member of the U.S. delegation to the Sixth Inter-American Indian Congress in Patzcuaro, Mexico in 1968.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